



PORTRAIT MINIATURES

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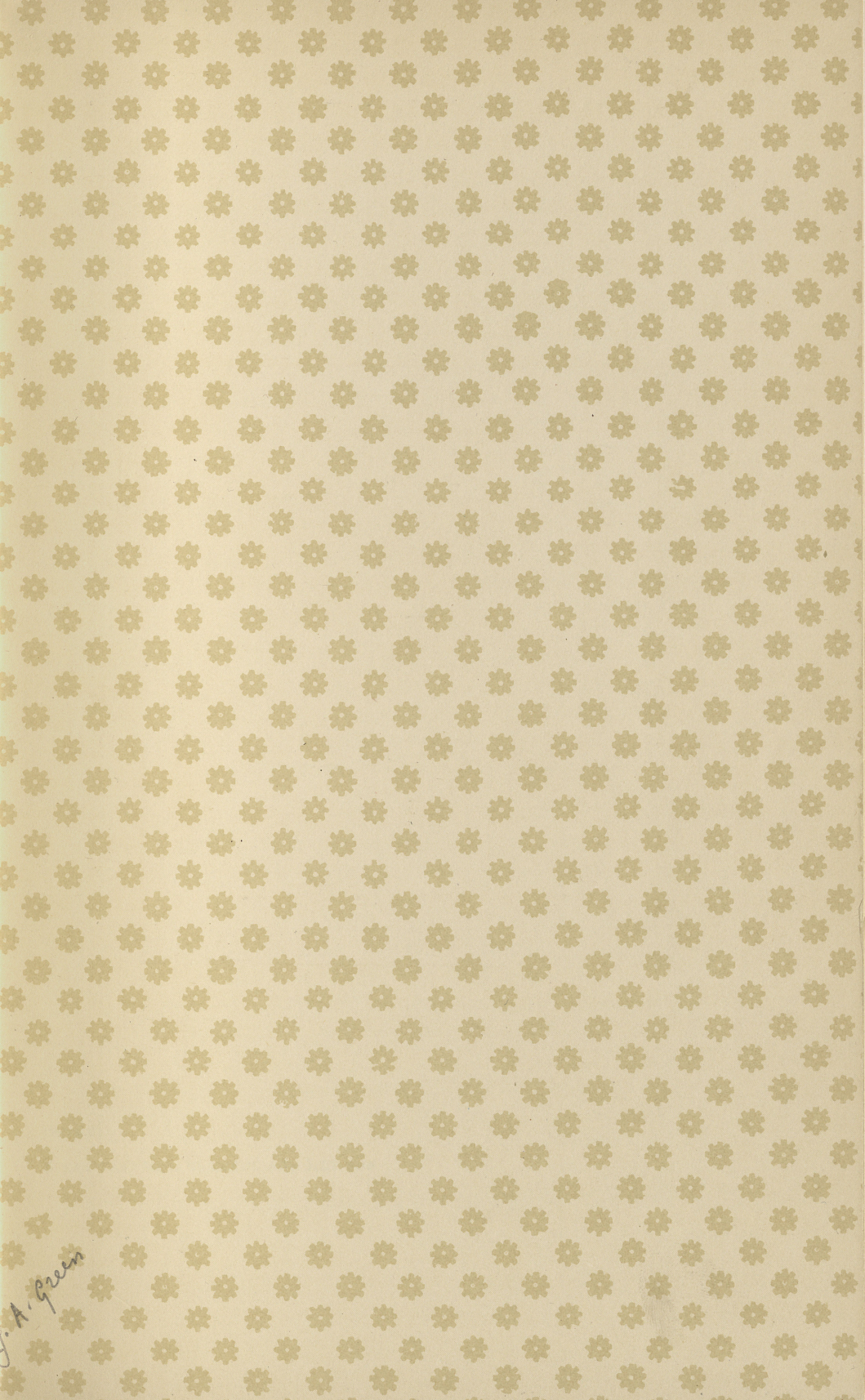
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15. HILLIARD: UNKNOWN LADY

16. HILLIARD: UNKNOWN MAN

20. HOSKINS: *Called* MR. COKE

24. OLIVER: ANNE OF DENMARK (?)

25. OLIVER: UNKNOWN LADY

THE CLEVELAND
MUSEUM OF ART
PORTRAIT MINIATURES

THE EDWARD B. GREENE COLLECTION

THE CLEVELAND MUSEUM OF ART

June 20 - Sept. 30, 1951

1951

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CLEVELAND

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THE CLEVELAND MUSEUM OF ART

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71. ISABEY: DUCHESS OF RAGUSA

PREFACE

THE EDWARD B. GREENE COLLECTION

BY WILLIAM M. MILLIKEN

THE Cleveland Museum of Art is exceedingly fortunate in being given the Edward B. Greene Collection of Portrait Miniatures. It is happy to have the collection for a number of reasons: the consistent high quality which marks the entire group; the representative character of the whole; and, above all, the generous and far-sighted way in which the collection was brought together.

Mr. Greene, the son-in-law of the late J. H. Wade, learned from Mr. Wade the philosophy behind great collecting. He realized that collecting for an individual and collecting for a museum involved different points of view. For that reason, many years ago he acquainted the Museum with his purpose; the Museum could then use its available purchase funds in other directions and not conflict in any way with his chosen field. From then on it was a search, on Mr. Greene's part, for the best possible example—a continuous checking of quality, a study of all the available literature on the subject. Mr. Greene also made it possible for the Museum to acquire many rare and necessary books for its Library which furthered, and will always further, the interest in the field he had made his own. It is his generosity which has made possible the publishing of this catalogue.

Like any wise man, Mr. Greene sought advice and he was fortunate in those who aided him. What he wanted to acquire was something which pleased his own taste. That was basic. He did not want a collection made to order, impersonal, selected for him by someone else. It is the Edward B. Greene Collection—something that has been loved and labored over, something that has been generously given, so that through the years others may enjoy the pleasure and stimulation that have been his.

It has been Mr. Greene's wish that every possible appreciation should be given to Léo R. Schidlof, of Paris, who has cooperated with him many times. His understanding and knowledge are unmistakably shown in the result achieved. Mr. Harry B. Wehle, Research Curator in The Metropolitan Museum of Art, and former Curator of Paintings in that great

institution, has made a careful study of the collection and has written the Introduction to this catalogue.

A very special word of appreciation must be given to Miss Louise Burchfield, Associate Curator of Paintings of the Cleveland Museum. She it is who has labored long and devotedly over the miniatures, and she it is who has brought together and collated the material which comprises the catalogue. Her study of collections in America, France, Holland, and England has given her an invaluable standard of comparison. Miss Silvia Wunderlich has done a fine job in editing the material for the catalogue and bringing it to fruition. The excellent photographs are due to Richard Godfrey, the photographer of the Museum. The Library Staff of the Museum has given invaluable aid in problems of research.

PORTRAIT MINIATURES, ORIGIN AND TECHNIQUE

BY LOUISE H. BURCHFIELD

A portrait miniature is a small painting representing the human face and form. In its earliest signification the term "miniature" had no reference to the size of the painting; it was derived from the Latin *minium*, or red lead, the color used in ancient manuscripts for initial letters, borders, and headings of chapters. In medieval manuscripts, these headings often represented kings and authors, and it is thought that miniature painting may have evolved from these portrayals. The art as we know it today, the separate small portraits, did not develop until the early sixteenth century, when they were called "limnings," a word which stems from the French *enluminer*, meaning to color or to illuminate. They were also referred to as "paintings in little," and it was not until the eighteenth century that the word miniature, which prevails today, came into vogue.

This fascinating art created portraits of a size small enough to be admirably adapted for carrying about in one's pocket or tucking into a small compartment of one's desk; or they could be appropriately set into jewelry, snuffboxes, and other personal possessions. Although they are diminutive, they were skillfully painted, embodying delineation of both the character and spirit of the subject, and are of real art value in themselves. Holding a more intimate appeal for their owners than the life-size portraits in oil, they were often set in frames which included

precious stones and metals, so that as a whole they became gems of exquisite taste and craftsmanship. Some of the miniaturists were goldsmiths, or they employed goldsmiths to make the settings which, far from detracting from the miniature, completed and complemented the beauty of the portrait. Since they were designed as mementos, any likeness small enough to be held in the hand or to be easily portable is considered as within this form of art. It is not so much the size as the fine delicacy of execution that classifies them in this category.

The very earliest miniatures were all circular, but by the latter part of the sixteenth century the upright oval form was introduced and has predominated ever since. The circular ones, however, were used from time to time and were prevalent in France in the eighteenth century; in England they were not so usual. Square and rectangular shapes appear in all periods, except the very earliest, and the rectangular ones became especially popular in the nineteenth century.

The first miniatures were painted with opaque and transparent colors on vellum or parchment, except for a few carried out in oil. When parchment or vellum was used, it was fastened with an adhesive to a card, usually part of a playing card, and sometimes the miniature was done directly on the back of the card or on a piece of cardboard. Early in the eighteenth century ivory was introduced as a foundation, and this was a welcome innovation, as the natural transparency which it imparts to the flesh tones has a great advantage over the effect achieved on vellum or cards. Ivory gives a warmth and at the same time a delicacy that no other foundation can supply, and in consequence it very shortly began to displace vellum, which was used only occasionally afterwards.

At all times from the sixteenth century on, a few miniatures have been painted in oil. They were not so prevalent in England as they were on the Continent and are not so pleasing as those done in water color. Some were probably painted on ivory, but most of them were on copper, and some on wood or millboard, silver, marble, and sometimes gold.

Another type is the enamel miniature. These were first produced in England by the two French artists, Petitot and Bordier, before the middle of the seventeenth century. The process was a long and tedious one; it was necessary to coat a convex piece of metal on both sides, usually copper or gold,

with a layer of opaque white enamel. After the enamel was melted on, the portrait was painted with pigments, mostly metallic oxides mixed with oil, and then the miniature was baked so that the pigments fused with the enamel. The painting was done in several stages, each of which required a firing, and the whole thing was eventually coated over with a transparent flux, so as to give it an even and perfect surface. Even up to the end of the seventeenth century, enamel miniatures were not so common in England, and it was not until the eighteenth century that they became popular and were produced in great numbers. Petitot and Bordier, who had introduced them into England, had returned to Paris by 1650. They themselves were responsible for a great many enamel portraits during the latter half of the seventeenth century. Their success encouraged numerous other men to work in this medium, and the technique continued to hold a privileged position, one reason being the enamel's exceptional durability.

Some miniatures were drawn in black lead; these were called plumbago miniatures and were in vogue from about 1660 to 1720. Other artists in the eighteenth century also painted miniatures with India ink, usually on vellum but occasionally on ivory. At the end of the century there was a fashion for eye miniatures which represented the eye with a small portion of the face surrounding it.

Miniatures were done in all the different methods and material in this country, but as the art did not begin in America until the eighteenth century, most of them were done on ivory. There were native-born as well as foreign-born artists working here, although it was not until the middle of the century that the art really flowered.

With the advent of photography, the popularity of miniatures began to wane, and about 1860 the art had almost come to a standstill. It continues somewhat today, but not to the extent it did in earlier times when there was more leisure and when the costumes of both men and women lent themselves more gracefully to this most decorative style of portrait painting.

My deep appreciation is extended to Carl Winter, Director, the Fitzwilliam Museum, for his interest and wise counsel; and to Arthur Jaffé, The Athenaeum, London, S. W. 1, for his invaluable help and specific information in regard to the miniatures by John Smart.

PORTRAIT MINIATURES, THEIR HISTORY

BY HARRY B. WEHLE

MINIATURES AS SUCH

Portraits in miniature possess peculiar properties which render them delightful to collectors and to such observers as are privileged to enjoy the collectors' finds. The very size of these "limnings" or "paintings in little," as they are often called by early writers, has advantages of its own. It presents the artist with an opportunity for marvelous workmanship, for liveliness of color, elegance of detail, and delicacy and perfection of technique—characteristics which are apt to seem most marvelous when the scale of the painting is small.

For the collector of miniatures their small dimensions are a convenient circumstance, for he can track down his miniatures during a European tour, and having bagged them, can easily poke them into safe corners in his ordinary luggage. But if he is to assemble miniatures of high quality, the collector must pick them out from ubiquitous and copious offerings of the spurious and the mediocre. He must learn to perceive the feel of genuineness and period in desirable works as against the pretensions of false miniatures showing subjects wearing similar costumes. But all such considerations merely suggest the superficies of the task which the serious collector sets himself, for beyond genuineness he must seek—and find—distinguished drawing, modeling and color, together with dainty loveliness or serious psychological insight depending on the subject's demands. Such virtues are as essential for the miniature portrait as for larger works in oils.

This identity of requisites for miniature and full-scale portraits was expressed at the beginning of the seventeenth century by the art historian Carel van Mander when he wrote in his *Schilderboeck* (C. van de Wall translation, page 89), "Before Holbein went into the service of King Henry VIII he had not done any illuminating. Among the King's workers he met an artist by the name of Lucas [Horenbout], who was renowned for his illuminations, and Holbein formed a friendship with him. As soon as he had seen how illuminating was done, he tried his hand at it. As he could draw better, could make better compositions and had more knowledge and technical ability than Lucas, he surpassed Lucas, so to speak, as much as the light of the sun surpasses that of the moon."

By these "illuminations" ("*verlichterije*") van Mander evidently intended to indicate Holbein's portrait miniatures, of which a number are known today, works executed by the great German portraitist in England, between 1532 when he probably entered the employ of Henry VIII and 1543 when he died.

These years in the life of Hans Holbein, the younger, are not far from the beginnings of the art of miniature painting in the accepted sense of the term. The ancient Romans had carved portraits on gems intended usually for mounting in rings, and these were treasured as mementos of the persons portrayed. But when Rome fell the popular frame of mind underwent a drastic transformation and intimate tributes to individual persons were no longer in tune with the times. It was not until the Renaissance with its eager appreciation of personality that the portrait-memento reappeared. It first returned to Italy in the form of bronze medals, of which the greatest exponent was Pisanello, working in the middle of the fifteenth century. Miniature portraits in watercolor were not long in appearing but at first they were not used as mementos. Rather they were dedicatory likenesses introduced into manuscript books, and portrayed either a patron who had ordered the book or the artist who had illuminated it. In France, however, in 1519, a manuscript book of Commentaries on the Gallic War was made for Francis I in honor of his military triumph four years earlier at Marignano. In this book appear seven excellent small circular portraits on ultramarine ground. Apparently it was these portraits, representing the seven heroes (*preux*) of Marignano, which set the format and color for the miniatures which followed in the ensuing generation. Their author was Jean Clouet, called Janet, whose activity is best understood through a study of his masterly drawings at Chantilly.

In the Metropolitan Museum, a "portrait in little" by Clouet, which appears to have been made independently of any book, is the circular miniature on blue ground, one and one-half inches in diameter, which represents Charles de Cossé, Maréchal de Brissac. The sitter's identity is indicated by the old inscription on Clouet's preparatory drawing. The miniature must have been painted about 1530; and if it was indeed an autonomous memento it shares a claim to innovation with a miniature formerly in the collection of the Duke of Buccleuch, now in the Fitzwilliam Museum, which shows Henry VIII in his thirty-

fifth year, before he grew his beard. The painter of this comparatively youthful King Henry may have been the illuminator Lucas Horenbout, Holbein's supposed teacher. The portrait is in a small circle with a blue ground, but the circle is centered on a rectangular card the corners of which are ornamented in the manner employed by illuminators of the time. Lucas Horenbout's sister Susanna was also working in England in those days, and we have Albrecht Dürer's word (in his Antwerp diary) that she was already an accomplished illuminator in her eighteenth year. Unfortunately, no works by the brother or sister have been identified.

By 1525 or 1530 the miniature designed for use as a memento had evidently become an accepted and valued art form, and so it remained for over three centuries until the photograph took over its more obvious functions. Several European museums own splendid collections of miniatures, and there are also some first-rate groups in private possession. In the United States the most famous such collection was that belonging to the elder J. Pierpont Morgan, but it was dispersed at auction in 1935. Today the finest privately assembled group is probably the Edward B. Greene Collection, most of the items in which were purchased in Europe between 1927 and 1931. Mr. Greene has recently given the entire group of ninety to The Cleveland Museum of Art, and it is this collection which is described in the catalogue in hand.

The function of miniature portraits in humanizing relations among people is illustrated by the histories of many such works. In the Greene Collection, for example, is a portrait of Empress Josephine (No. 77) painted by Daniel Saint about 1805, which according to a document was given by Hortense de Beauharnais, Josephine's daughter, to Armand Laity, who was later a senator and adherent of Prince Louis Napoleon. In the Greene Collection is also Horace Hone's portrait of a Lady in White Dress and Gray Wrap (No. 18) dated 1784. A generation after it was painted some relative or friend of the then deceased lady put the miniature in its present frame of black glass, on which appears in gold the pious epitaph, "Though lost to sight to memory ever dear. I. W. 28th Nov^r 1821." Miniature portraits of himself (or herself) used often to be bestowed by the subject upon respected colleagues, and George Washington gave away more than one likeness of himself as portrayed by C. W. Peale.

In 1825 an impressive miniature by Charles Fraser of Colonel Francis K. Huger, of Charleston, South Carolina, was formally presented by that city to Lafayette as a souvenir of Huger's part, long years before, in rescuing the gallant Frenchman from a prison in Olmütz in Moravia.

ENGLISH MINIATURES

The finest flowering of the art of miniature painting occurred in England during parts of the sixteenth, seventeenth and eighteenth centuries, and in France during the late eighteenth and early nineteenth. It is natural enough therefore that the Edward B. Greene Collection should be richest in these schools. In England, as we have noted, Holbein's great achievement had been between 1532 and 1543. The earlier portrait of the beardless King Henry, perhaps painted by Lucas Horenbout, was also a fine piece of work but lacking Holbein's rare combination of restrained modeling with the strength that magnificent drawing can give.

During the years following the death of Holbein England seems to have produced very few miniatures. However, in Exeter in or about the year 1547 was born one of the most original and gifted miniaturists, and probably the first native English painter of real importance in an age when England imported its artists from Flanders and Germany. The name of the new prodigy was Nicholas Hilliard (or Hillyarde), and the Greene Collection is fortunate in having three fine works (Nos. 14-16) from his hand. The portrait of an Unknown Lady (No. 15) has an alert look in her blue eyes, and her smart black cap and her extravagant white ruff, into which her head nestles, make a charming picture. The Unknown Lady (No. 14) of the Elizabethan Court is more formally treated, with the remote looking face set off against successive layers of starched lace. The portrait of an Unknown Bearded Man (No. 16) also is a fine and characteristic Hilliard, though somewhat faded.

When Hilliard had reached the age of thirteen he was already turning out quite respectable miniatures, and in 1572, when he was twenty-five, his Portrait of a Man, now in the Victoria and Albert Museum, achieved an unprecedented vivacity and charm. In this little portrait Hilliard cast aside the conventional circular shape in favor of the rectangle, and followed the rectangle a few years later with an upright oval, the form which

ever since has been favored by most miniature painters. Before long Hilliard was appointed Court limner, and painted many miniatures of Queen Elizabeth during the last thirty years or so of her life. His sprightly sitters became infinitely more so by virtue of his dainty snowflake-like treatment of their laces and ruffles, and in addition to these the singing blue backgrounds in many cases bear inscriptions in gold written in delightfully wayward and decorative style.

In his Treatise Concerning the Arte of Limning, Hilliard wrote, "Holbein's manner of limning I have ever imitated and hold it for the best." He abhorred modeling with strong shadow as "smutting" the miniature. Everything must be kept clear and dainty. His advice to limners gives a good idea of the perishable qualities of miniatures: "At the least let your apparel be of silk," he urges, "such as sheddeth least dust or hairs . . . and beware you touch not your work with your fingers . . . neither breathe on it, especially in cold weather . . ." and "take heed of speaking over your work for the least sparkling of spittle will never be helped if it light in the face or any part of the naked."

Not a great deal younger than Nicholas Hilliard, and presumably his pupil, was Isaac Oliver. As a miniaturist he was equally gifted, although some judges find him less appealing. His Huguenot parents, fleeing from Rouen, brought him to England in 1568, when he was young, and he continued to use the French spelling of his name, Ollivier, until he was made a citizen of England in 1606. In his style of painting he departed somewhat from the principles Hilliard had laid down, using subtler color and somewhat stronger modeling. Yet some of the works ascribed to him are almost indistinguishable from those of Hilliard. In this category are the two superlative portraits (Nos. 24-25) of Court ladies in the Greene Collection, one of whom is thought to represent Anne of Denmark, the wife of James I. A fine portrait of an Unknown Man (No. 26) wearing a simple flaring linen collar is not considered quite up to Isaac's standard though it may well be an early work by his son Peter, painted about 1614 when Peter was perhaps twenty years old. Miniatures by Peter Oliver began to take on real importance soon after 1617, the year in which the elder Oliver died. Besides the admirable portraits he painted, especially of rather forceful-

looking men, Peter Oliver made a number of copies on vellum of Italian paintings then in the collection of Charles I.

The same period saw the activity of John Hoskins, a painter of miniatures which rank among the very finest. They are vigorously yet sensitively executed and many of them are embellished with landscape backgrounds. Hoskins' burial is recorded as having taken place on February 22, 1665 (1664 according to the earlier reckoning of time). This must relate to the John Hoskins usually called "the younger." There were according to early writers more than one generation of John Hoskineses, indeed there were probably three. One bearer of the name was living at least as late as 1672, perhaps after 1686, but no Hoskins miniatures are known which are dated later than 1663, and this youngest John Hoskins who lived so much later (and who was, incidentally, the "cosen Jacke" of the great miniature painter Samuel Cooper) may not have been an artist of any importance. An attempt has been made to distinguish between the work of one Hoskins generation and the next by comparing the forms of the signatures. The splendid forthright portrait, *Called Mr. Coke, Messenger of the King's Great Wardrobe* (No. 20), in the Greene Collection is signed with an H having a dotted I through its middle bar. Judging by the sitter's steep lace collar and the curly locks reaching to the left shoulder, the portrait may be dated between 1625 and 1628. The precise handling might be called old-fashioned, as it is not far in workmanship from Peter Oliver or even from his father, Isaac. This adherence to an earlier style suggests that the portrait of Mr. Coke must have been painted by "old Hoskins," the postulated grandfather of Cooper's "cosen Jacke." Other miniatures in the same style and bearing the same form of signature are to be seen in the Victoria and Albert Museum, at Welbeck Abbey, and elsewhere.

In striking contrast to these in the early manner is the portrait of Frederick V, King of Bohemia (No. 21), in the Greene Collection. Yet this portrait cannot have been painted many years later, for Frederick died in 1632. In its general conception Frederick's portrait is suave and cosmopolitan. Its easy nobility of pose and character betray the influence of Rubens, whose work was by that time well known in England. This portrait of Frederick is what one might expect from a young artist of great talent responding to new currents in art. It resembles the many stylistically consistent miniatures of the period which bear the

initials I H and which are properly ascribed to John Hoskins the younger—meaning, according to our reasoning, John Hoskins, the second of three, the one who died in 1665.

With the exception of Holbein (who after all was a painter in oils and probably made no more than a dozen or two miniatures), the greatest miniature painter of all time was Samuel Cooper (1609-1672), whose activity commenced in the reign of Charles I and continued throughout the Commonwealth and into the reign of Charles II. His busy life was devoted to the "portrait in little," and under his superb draughtsmanship and strength of modeling and design the "portrait in little" lost all littleness. This thought was expressed by the famous connoisseur Horace Walpole, when he wrote of a certain miniature by Cooper that if it were sufficiently enlarged, Van Dyck himself would appear less great by comparison. Walpole also observed the fact that Cooper was the first to give to the miniature the strength and freedom of oil paintings. He studied this art under his uncle John Hoskins, doubtless the second of the name, for Hoskins' work clearly foreshadows that of Cooper. Moreover, Cooper was profoundly influenced by Van Dyck, yet in his ability to lay hold of individual character in disregard of visual conventions he was far ahead of Van Dyck as seen in his English period. Cooper's choice of color schemes in harmony with the personalities of his sitters is especially striking.

Though his important clients kept him fully occupied, Cooper took great pains with his work, and Samuel Pepys tells in his Diary of taking his wife to Cooper for repeated sittings, which began July 6, 1668 and were not finished until five weeks later on August 10—and this despite Cooper's breadth of handling which contrasts strikingly with that of Holbein, for instance, whose miniatures are executed with much the same minute technical means as his crayon drawings. A number of impressive unfinished miniatures by Cooper have survived, including the famous one of Oliver Cromwell. In the Greene Collection also is found a splendid unfinished portrait (No. 4). In addition there are two superlative finished miniatures (Nos. 2-3): one, dated 1646, is a Lady in Blue Dress (No. 2), boldly relieved against a green curtain; the second, a determined-looking man who is thought to have been a member of the Fauconberg family (No. 3). Samuel Cooper along with Nicholas Hilliard and Isaac Oliver were more than great miniaturists:

viewed in the widest perspective they were great artists, and not until the advent of Hogarth was England to produce their equal.

Some years before the end of Cooper's life the succession of miniature painters was continued by such men as Thomas Flatman (died 1688) and Nicholas Dixon (died 1708). They were by no means in a class with the best of their forerunners, however, and the reigns of William and Mary and of Queen Anne, corresponding to the later period of the portrait painter Godfrey Kneller, saw English art in general drifting to a lower plane. Miniature painting fared no better than the grosser arts. It was a time of stultifying conventions. Yet there is considerable charm in the delicate work of Lawrence Cross(e). His signed portrait of a Lady in Blue (No. 10) in the Greene Collection is typical. The tendency to bright blues in the costume, the long eyes with accentuated upper lids, and the gentle, somewhat drowsy expression are found in his men as well as in his women.

Somewhat younger than Cross(e) was Bernard Lens, third of the name. In the Greene Collection a small, sober miniature of a man (No. 22), boldly brushed, bears Lens' monogram. The man wears the long heavy wig and loosely knotted neckcloth of about 1700-1705, the early period of the artist's activity. Another artist working about the time of Queen Anne was Christian Friedrich Zincke, who came from Dresden. He moved to England in 1706 and enjoyed a long and productive career as a miniaturist working in enamel. His blues and his pinks alike are almost too startling and his drawing is occasionally clumsy. Some of his work is admirable, however, and two exceptionally good enamels (Nos. 49-50) by him are in the Greene Collection. The portrait of John Churchill, Duke of Marlborough, K.G., dated 1715, surely owes much to the handsomeness of the Duke himself, but the Gentleman in a Blue Coat (No. 50), datable some fifteen to twenty years later, is also attractive and spirited.

The art of miniature painting in England continued in a diminished status through much of the eighteenth century. In the 1740's and the 1750's Gervase Spencer and Nathaniel Hone made small neat portraits in enamel and also on ivory, a substance still novel for miniatures.

Finally, toward the end of the century English miniature

painting, so long in abeyance, burst into a dazzling display, as though a lighted match had fallen among fireworks. The excitement had recently been kindled by the oil paintings of Reynolds, Gainsborough, and Romney. Not far behind these famous painters in time, and indeed not far behind in public acclaim, were the miniaturists Richard Cosway and George Engleheart. At this period most English people of fashion found life scarcely supportable until they had been painted by Cosway. By 1772, when he was about thirty, Cosway was already a Royal Academician. He was a very rapid worker, drawing on the ivory with fluent skill, often with a *bravura* such as Boldini's oil portraits of fashionable women were to display a century later. His miniatures, although actually airy drawings made with the brush, were colored rather definitely in some instances and many examples of his art display drawing which has decided style. The four Cosways (Nos. 6-9) in the Greene Collection, especially the portrait of Fanny Swinburne (No. 7), and that of Mrs. Clemens and Her Son (No. 8) are far ahead of the usual examples of the artist's work, for Cosway's work, produced so rapidly, was not always equally good.

The other miniaturist who was all the rage in London at that time, George Engleheart, was enormously prolific. The Greene Collection contains three of his brilliant portraits of men (Nos. 11-13). Fashionable people adulated Engleheart's work almost as much as Cosway's, although his miniatures were different in method, consisting as they did in general of rather broad flat strokes, and areas of costume in clearly stated opaque colors. The faces of his subjects were always animated and ingratiating and their ruffles rendered crisply.

The third remarkable painter of the time was John Smart. He seems to have received some instruction from Cosway but his style is the exact opposite of Cosway's, for he painted painstakingly with almost microscopic strokes, building his forms solidly and capably and giving his flesh a pleasing, satiny texture. He was active from about 1766 into the early years of the nineteenth century. Finding commissions slack in England, he went to India, staying there from 1785 to 1795. There he painted a good many miniatures of Indians as well as of English officers and civil servants. In the Greene collection Smart finds an exceptionally rich representation. There are five excellent miniatures on ivory (Nos. 33-37), all portraits of men, three of

them (Nos. 34, 35, 36) painted during the sojourn in India. In addition there is a wonderful group of ten studies (Nos. 38-47) intended presumably for copying on ivories. They are drawn with the brush, with suggestions of color, on paper, the design and drawing being of delightful elegance and charm without too much loss of characterization.

Other fine English works from the last decades of the eighteenth century include two fine sober portraits of women by Horace Hone (Nos. 18-19), dated 1784 and 1786; a group of four strikingly luminous and well-chosen works (Nos. 27-30) by the facile Andrew Plimer; a dashing unfinished miniature (No. 23) by Jeremiah Meyer; and finally an enamel portrait (No. 1) made in 1794 by Henry Bone. A solid and admirable portrait (No. 48) by the miniaturist William Wood was painted in 1801.

AMERICAN MINIATURES

The Edward B. Greene Collection contains several miniatures painted in the United States by natives of this country. Since the prevailing influence upon American miniaturists was English, it seems appropriate to mention their work at this point. The earliest of the group is the portrait by James Peale, dated 1796, of Mrs. John Towers (No. 89), née Susan Coren. James Peale, a prominent American miniaturist, had learned much of what he knew of "painting in little" from his elder brother Charles Willson Peale, who in turn had been trained in London between 1766 and 1769, mostly in the studio of Benjamin West. The elder Peale had painted his miniatures in a stipple technique, but James used a linear method with attractive results, although his drawing betrays some provinciality.

John Wesley Jarvis, whose main activity was between 1800 and 1830, worked in several eastern and southern cities from Boston to New Orleans. His chief occupation was with portraits in oil, and these are candid and vigorous, especially when his subjects are officers in the army and navy. His miniatures, likewise vigorous, were mostly painted before 1815. The fresh and attractive pair (Nos. 86-87) in the Greene Collection show costumes that indicate a date near 1810.

Only a few years later than the Jarvis miniatures Anson Dickinson painted his portrait of a Man with a Harelip (No. 85). Dickinson started life as a silversmith in Hartford, Connecticut,

but took up miniature painting and worked at that in Albany from 1805 to 1810 and then for about thirty years in New York. He is said to have had an uneven temperament, and his work varies in quality, but on the whole it is sensitive and interesting. A fine miniature by him, belonging to the New York Historical Society, in the vein of the portrait of the harelippped man represents Gilbert Stuart in his old age.

According to general opinion, the finest miniaturist ever to practice the art in America was Edward Greene Malbone. He was born in Newport, R. I., and as a boy seems to have had some instruction there. In the main, however, he was self-taught. By the age of seventeen he was painting miniatures in Providence, and two years later went to Boston, where he became a friend of Washington Allston. For several years he worked in the principal American seaports including Charleston, S. C., the years 1797 to 1800 having been devoted mostly to New York and Philadelphia. His portrait of James Alexander Ross Cuthbert (No. 88) in the Greene Collection dates from that period and reveals the artist's splendid, mature draughtsmanship. As Allston remarked, Malbone had the happy talent of "elevating the character without impairing the likeness." In 1801 Malbone visited London, where he was struck by the works of Thomas Lawrence and the miniature painter Shelley, but his style had already been formed. In 1807, before reaching the age of thirty, he died.

Nathaniel Rogers, the painter of a portrait of a Man in Black Coat (No. 90) in the Greene Collection, came from his father's Long Island farm to New York in 1811, and studied with Joseph Wood. He never became as fine a miniaturist as Wood, but in the 1820's and 1830's while his health lasted, he was kept busy by fashionable clients.

CONTINENTAL MINIATURES

In the Greene Collection, the earliest miniature painted on the Continent of Europe is the formal portrait of an armored knight of the Golden Fleece (No. 52). It is painted on a comparatively large piece of vellum, and may be dated between 1570 and 1580. At the top of the portrait is inscribed, LE DUC DARSECOT, a somewhat puzzling, perhaps French, spelling of the famous Flemish name. The subject is Philippe de Croy (1526-1595), Duke of Aerschot, whom Philip II of Spain appointed governor-general

of Flanders. The style of the picture recalls that of Antonio Moro's severe portraits in oil.

A French miniature (No. 58) of remarkable, somber expressiveness was painted in the middle of the succeeding century and has been attributed convincingly by Léo R. Schidlof to the French miniaturist, Louis Du Guernier (1614-1659). The sitter wears the dress of a widow and there is reason to believe that she is Lady Capel, née Elizabeth Morrison of Cassiobury, Herts. Her husband Arthur, first Baron Capel, was condemned by Parliament as a Royalist and beheaded on March 9, 1649, not long before Charles I suffered the same fate. His widow retired to France until the Restoration in 1660, and Du Guernier must have painted her there during her exile.

The art of miniature painting seems to have been little practiced in France during the sixteenth century, although there are a few small portraits in the style thought to be that of François Clouet. In the succeeding century Du Guernier seems to have been the finest painter in miniatures in watercolor. The most remarkable of all miniature painters in enamel was Jean Petitot, a Swiss who learned the elusive art of enameling from the craftsmen and goldsmiths of Blois. His career really began about the year 1634 in England. By 1650, however, he had moved again to France and for the ensuing years, under the reign and patronage of Louis XIV, he executed his exquisite little enamel portraits of the great and the near great. He left France for his native Switzerland after the Revocation of the Edict of Nantes. Two excellent examples of his work (Nos. 74-75), one representing Louis XIV (No. 74), are in the Greene Collection.

A Venetian lady, Rosalba Carriera, usually called simply Rosalba by her contemporaries, exerted a profound influence on eighteenth-century French miniature art. Born in Chioggia, she came as a girl to Venice, and had an early success with her pastels and miniatures. At thirty she was a member of the Academy of Saint Luke in Rome. A procession of aristocratic, and indeed royal, personages soon began flocking to her studio to sit for their portraits in one or the other medium. Her period of productivity waned before 1740, but by that time she had painted many portraits in many cities. Urged by Watteau's patron Crozat, she visited Paris in 1720-21 and was acclaimed there as everywhere. Her pastel portraits introduced a fresh note of feminine charm and intimacy, which must have been a

surprise even in Italy. Most of her miniatures, comparatively large, and broadly painted like her pastels, are conserved at the Academy in Rome and (until recently) in the Dresden Gallery. They are executed in *gouache* with broad spirited strokes and are on ivory, a substance which she seems to have been the first to use. Her miniature in the Greene Collection is a happy boudoir subject (No. 84) painted probably about 1730, yet remarkably advanced in feeling as though created a generation later, in the time of Fragonard.

Another foreign miniature painter who strongly influenced the art in France was the Swede, Pierre-Adolphe Hall. After studying art in Berlin, Hamburg and Stockholm, Hall settled in 1766 in France, where he practiced his art successfully for about twenty years. In the Greene Collection his signed portrait of a Young Lady (No. 66) is a minor example but gives a good idea of his style. His portraits, especially those representing women, are painted with the deliberate (and successful) aim of charming the beholder with a rare bloom of color and an expression of soft femininity. The costumes are handled with surprisingly emphatic brush strokes, which give his work a pleasing vivacity. The informality of some of his miniatures seems to owe much to the example of Rosalba.

Fragonard, the great painter of gallant subjects in oil, is given credit for a considerable number of miniatures on ivory. In these expressions of youth, as carefree as the songs of birds, the artist with broad, wet touches of the brush gives sketchy effects resembling some of his wash drawings. Such miniatures as his were too individual to have much influence upon his contemporaries. The one exception was his wife, who under the name of Marie-Anne Gérard, was herself a miniature painter, exhibiting between 1772 and 1782. That is the likeliest period of their production indicated by the miniatures themselves, and Mme. Fragonard is sometimes given credit for those ivories which seem less good. Many writers, however, think that her style is quite distinct from Fragonard's. The Little Girl (No. 63) in the Greene Collection is a captivating example of the sort of miniature generally ascribed to "Frago" himself.

In the Greene Collection French miniatures of the eighteenth century from the time of Hall and Fragonard to the end of the period, and beyond into the early nineteenth century, are numerous and particularly fine. A brisk little circular portrait

of a lady of fashion seated in her boudoir at a writing table (No. 76) is signed by the rare artist André Pujos, and dated 1783. Probably the most highly accomplished miniaturist working in the last decades of the eighteenth century was François Dumont, miniaturist to Louis XVI, who is represented here by four works (Nos. 59-62). The earliest, a portrait of Princess Marie-Josèphe de Saxe (No. 59), shows a lady indoors in general conception somewhat like the miniature by Pujos, but more urbane. The second (No. 60), a fashionably dressed lady at her harpsichord, was evidently executed a few years later, about 1790, and has more robust modeling and more brilliant brushwork. The portrait of the smiling Comte de Saint Paul (No. 61), reveals the ease and dash with which Dumont could paint in 1795. Of the group of four the latest in date (No. 62) is the originally conceived and carefully executed portrait of Mme. Anne Vallayer-Coster. The return to a more precise technique is perhaps due to the influence of Augustin, who will be discussed later. The subject, a successful painter of flowers and still life, played an important part in the career of Dumont. In 1769, when he first came to Paris as a youth of eighteen, he painted a miniature of Mme. Vallayer-Coster, several years his senior, and this miniature first attracted notice to his art. She continued to give him support and he was later able to go to Rome for further study. The portrait of Mme. Vallayer-Coster in the Greene Collection was painted thirty-five years after Dumont's early effort; it is dated 1804.

Influences of Pierre-Adolphe Hall and François Dumont are visible in works by several excellent French miniaturists. Louis-Lié Périn of Rheims is one of these although actually it was under Sicardi that he studied. His artistic career was not long, for the Revolution ruined it and he returned to his family's woolen mills in Rheims. In the Greene Collection his splendid circular portrait of the lawyer N.-F.-C. Caille des Fontaines (No. 73) is more vigorous than the work of either Hall or Sicardi, and less concerned with elegance. Another miniature almost as vigorous is the portrait of an Unknown Man (No. 56) painted in 1796 by Marie-Gabrielle Capet. Mlle. Capet, a talented young lady from Lyons, came to Paris at the age of twenty and was at once taken under the wing of Mme. Labille-Guiard, a portraitist who already had established herself. Mlle. Capet's portraits in oil and in pastel are delicate and feminine

but her miniatures tend toward *brusquerie*. Yet another miniature in the Collection, executed with delicacy and reserve, is the signed portrait of an Unknown Man (No. 57) painted at the close of the eighteenth century by the little-known artist Charles Chatillon.

In this Collection is also a finely executed miniature (No. 72) by Jean-Antoine Laurent. It shows a young woman dressed in a yellow negligée, reclining on a blue sofa. Miniatures such as this one which celebrate a woman's partly revealed body are not rare in eighteenth-century France, but the names of the women represented are seldom preserved, and thus it seems unlikely that it was considered entirely proper for ladies to pose for their portraits in such provocative attire.

Two of the greatest figures in French miniature painting, J.-B.-J. Augustin and J.-B. Isabey, came from Alsace at this period to pursue their respective careers in Paris. Augustin, the elder of the two by eight years, was slower in gaining a foothold, but his impeccable, classic style and fine workmanship ultimately won him the most influential patronage. He made miniatures of the Bonaparte family and many other important personages, finally becoming painter to Louis XVIII. Two miniatures of his royal patron (Nos. 53-54) are in the Greene Collection.

Isabey, born at Nancy in 1767, lived to the age of eighty-eight. He was a practicing miniaturist for perhaps sixty years, beginning before the Revolution and continuing until the time of Napoleon III. An early portrait of Mme. Quénens, dated 1787 when Isabey was twenty, reveals the influence of Hall, as does the Portrait of a Lady, dated three years later, in The Metropolitan Museum of Art. In the latter miniature and in the Greene Collection's Man in Dark Blue Coat (No. 67), Isabey's style has developed more clarity but retains its low-keyed color. Gradually, however, a delicately colored, finely stippled style appears, giving the miniatures a luminous, pearly appearance. Isabey painted a great number of small ivories representing Napoleon, his handsome brothers and sisters, also Josephine, Marie Louise, and the generals who served in the *grande armée*. The portrait of General Bertrand (No. 68), painted in 1808, is one of these. During the next years Isabey invented a new sort of miniature, larger than usual, and painted on stretched vellum paper. The subjects were drawn rather than painted, with the full exploitation of curly hair, liquid eyes and sheer floating

scarves. His style was contrasted with that of Augustin much as Cosway's across the English Channel contrasted with that of John Smart. It was a style better suited to women clients than to men. The two women's portraits (Nos. 69, 71) in this Collection, dated 1813 and 1818, are characteristically lovely. The portrait of a Man in Blue Coat (No. 70) is signed, ISABEY À VIENNE 1814, a reminder that Isabey had gone to Vienna at the time of the momentous Congress in order to paint the celebrities there.

Naturally enough, Isabey had his disciples and imitators. Daniel Saint was one of these, as his portrait of the Empress Josephine (No. 77) in the Greene Collection clearly demonstrates. Another emulator of Isabey was Jean Guérin, who had a fine style of his own before Isabey's influence entered. His signed portrait of a Young Man (No. 64) in this Collection reveals the sensitiveness of his earlier work before he left France for political reasons. It was after his return that he studied with Isabey and must then have painted the portrait of a Man in Blue Coat (No. 65), in a costume of about 1812, which Léo R. Schidlof ascribes to Guérin.

France and England were naturally not alone in the eighteenth century in fostering the art of the miniaturist; it was in those countries, however, that the finest work was done. Italy and the Central Empires come next, and histories of art there are full of new names. Few deserve extended attention. In Dresden, attached to the Court, Anton Graff (1736-1813) was the chief miniaturist and his signed portrait of a Man in Dark Coat (No. 83) wearing an earring, in the Greene Collection, is an admirable work. Friedrich Heinrich Füger (1751-1818) worked in Vienna and was a brilliant portraitist. In the Greene Collection his large miniature of Count Tschernitscheff (No. 79) is a remarkable psychological study and technically a performance of outstanding merit, and his portrait of the Countess Thun (No. 81) is as lovely as Tschernitscheff is powerful.

The termination of a survey of the history of miniatures with mention of Füger's work brings into prominence a feature of the art which has become cumulatively insistent. This is the unparalleled variety and richness of sheer human character which miniatures manage to present in a small space. That such an absorbing study can at the same time give so much pleasure to the senses is an added satisfaction.

CATALOGUE

(In the Catalogue the artists' names are arranged alphabetically under their respective nationalities. Measurements are sight measurements, that is, they give the size of the miniature as seen within the frame or mount; height always precedes width. In the signatures, a vertical line indicates a division into lines, that is, S.C.|1646 means that S.C. occurs on one line and 1646 on the next.)

BRITISH

HENRY BONE, 1755-1834

1. GENERAL SIR CHARLES GREY, K.B. (1729-1807); enamel; oval, $3\frac{1}{2} \times 2\frac{7}{8}$ ins.

Signed at right below center: HBONE; signed and dated on reverse: SIR CHAS GREY K.B.|HENRY BONE PINXT|AUGST 1794. Plate XXIII

SAMUEL COOPER, 1609-1672

2. LADY IN BLUE DRESS; on vellum; oval, $2\frac{7}{8} \times 2\frac{3}{8}$ ins.

Signed and dated right center: S.C.|1646.

Ex Coll.: Brownlow.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950. Plate VI

3. A MEMBER OF THE FAUCONBERG FAMILY; on vellum; oval, $3\frac{1}{8} \times 2\frac{7}{16}$ ins.

Signed left center: SC [in monogram]. Plate III

4. THOMAS HOBBS, 1588-1679 (sketch); on vellum; oval, $2\frac{5}{8} \times 2\frac{1}{4}$ ins.

Painted c. 1660.

Thomas Hobbes, of whom there is a portrait by John Michael Wright in The National Portrait Gallery (*The National Portrait Gallery*, Cust ed., Vol. I, No. 225), was a friend of Samuel Cooper's. Plate III

SCHOOL OF SAMUEL COOPER, after the portrait by Peter Lely in Hampton Court Palace

5. ANNE HYDE, AFTERWARDS DUCHESS OF YORK; on vellum; rectangular, $8\frac{3}{4} \times 7$ ins.

Ex Coll.: Currie.

In the Cleveland miniature a table with mirror has been added. In the Wallace Collection there is another miniature copy of the Lely portrait (No. 33 in their Catalogue) but in this the figure is only half-length.

Anne Hyde (1637-1671) was the daughter of Edward Hyde, first Earl of Clarendon, and his first wife. In 1660 Anne was secretly married to the Duke of York, who became James II in 1685. Plate VII

RICHARD COSWAY, 1742 (?)–1821

6. MAN IN LIGHT BLUE COAT; on ivory; oval, $1\frac{1}{16} \times 1\frac{9}{16}$ ins.

Painted c. 1780.

Plate XVI

7. FANNY SWINBURNE; on ivory; oval, $2\frac{1}{16} \times 2\frac{3}{16}$ ins.

Painted c. 1785.

Lit.: C. Winter, "The British School of Miniature Portrait Painters," *Proceedings of the British Academy*, Vol. XXXIV, 1948 (repr. Pl. VII).

Mary Frances Swinburne, the eldest daughter of Henry Swinburne, the traveler and writer, married Paul Benfield, M.P., in 1793. Plate XVI

8. MRS. CATHERINE CLEMENS AND HER SON, JOHN MARCUS CLEMENS; on ivory; oval, $3\frac{1}{8} \times 2\frac{3}{8}$ ins.

Painted c. 1790.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950. Plate VI

9. ANNE, COUNTESS OF MOUNTNORRIS; on ivory; oval, $3\frac{1}{4} \times 2\frac{1}{2}$ ins.

Painted c. 1790.

Ex Coll.: C. W. F. Baker-Courtenay, Cumberland.

Plate XVII

LAWRENCE CROSS(E), 1650 (?)–1724

10. LADY IN BLUE; on vellum; oval, $3\frac{1}{4} \times 2\frac{1}{2}$ ins.

Signed at right below center: LC [in monogram].

Ex Colls.: Sir Francis Cook, Bart.; Wyndham F. Cook; Humphrey Wyndham Cook.

Exh.: London, Burlington Fine Arts Club, "Exhibition of Portrait Miniatures," 1889 (*Cat.* Case XXVIII, No. 27, repr. Pl. XIII); New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950.

Lit.: George C. Williamson, Litt. D., *Portrait Miniatures*, 1897 (repr. opp. p. 44, called in error Countess of Peterborough). Plate V

GEORGE ENGLEHEART, 1750–1829

11. MAN IN LIGHT GRAY COAT; on ivory; oval, $2\frac{3}{4} \times 2\frac{3}{16}$ ins.

Painted c. 1785.

Ex Coll.: Sir Harry Waechter, Bart.

Plate XVII

12. MAN IN BLUE COAT AND YELLOW WAISTCOAT; on ivory; oval, 3 x 2 $\frac{7}{16}$ ins.

Painted c. 1785.

Ex Coll.: Benjamin Nathan, London.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950.

On the back of the frame are the initials WA in gold. Plate XVIII

13. MAN IN BLUE COAT; on ivory; oval, 3 $\frac{1}{8}$ x 2 $\frac{1}{16}$ ins.

Signed lower right: E.

The subject has been called a member of the Baring family. Plate XVIII

NICHOLAS HILLIARD, c. 1547-1619

14. UNKNOWN LADY; on vellum or card; oval, 2 $\frac{1}{2}$ x 2 ins.

Painted c. 1590.

Ex Coll.: K. Ticher, Dublin.

Plate II

15. UNKNOWN LADY; on card; oval, 1 $\frac{9}{16}$ x 1 $\frac{5}{16}$ ins.

Painted c. 1590-95.

Ex Coll.: Earl of Moray.

Exh.: London, Victoria and Albert Museum, "Nicholas Hilliard and Isaac Oliver," 1947 (*Cat. No. 59*); New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950.

This miniature will be illustrated in Graham Reynolds' book, *English Portrait Miniatures*, to be published late in 1951. Frontispiece

16. UNKNOWN MAN; on vellum or card; oval, 1 $\frac{3}{8}$ x 1 $\frac{1}{8}$ ins. Frontispiece

MANNER OF NICHOLAS HILLIARD

17. UNKNOWN MAN; on vellum or card; oval, 1 $\frac{13}{16}$ x 1 $\frac{7}{16}$ ins.

This miniature was formerly called the Earl of Cumberland and attributed to Isaac Oliver, since the frame bears the inscription: G. CLIFFORD, EARL OF CUMBRD by I. Oliver. Plate II

HORACE HONE, 1756-1825

18. LADY IN WHITE DRESS AND GRAY WRAP; on ivory; oval, 2 $\frac{7}{8}$ x 2 $\frac{1}{16}$ ins.

Signed and dated at right below center: HH [in monogram] 1784.

Ex Coll.: Panter, England.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950.

Engraved on the frame is the inscription: THOUGH LOST TO SIGHT TO MEMORY EVER DEAR. I.W. 28TH NOV^R 1821. Plate XIX

19. MRS. CLOSE; on ivory; oval, $2\frac{1}{2}$ x 2 ins.

Signed and dated at right below center: HH [in monogram] | 1786.

Plate XIX

JOHN HOSKINS, d. 1664

20. *Called* MR. COKE, MESSENGER IN THE GREAT WARDROBE OF CHARLES I; on card; oval, $1\frac{15}{16}$ x $1\frac{1}{2}$ ins.

Signed at left below center: IH [in monogram, a dotted I traversing the H].

Painted c. 1625-28.

Research has revealed no one of this name connected with the Great Wardrobe of Charles I. There was, however, a Mr. George Kirke, who between the years 1625-28 was a Groom of the Bed Chamber and a Gentleman of the Robes, and later was Gentleman in the Great Wardrobe.

Frontispiece

21. FREDERICK V, KING OF BOHEMIA (1596-1632); on card; oval, $2\frac{1}{16}$ x $1\frac{1}{16}$ ins.

Painted c. 1630.

Ex Coll.: Brownlow.

Mr. Wehle, in the introduction, attributes "Mr. Coke" to John Hoskins the Elder and "Frederick V" to John Hoskins the Younger. Plate I

BERNARD LENS, 1682-1740

22. UNKNOWN MAN; on card; oval, $1\frac{11}{16}$ x $1\frac{3}{8}$ ins.

Signed right center: BL [in monogram]. Painted c. 1700.

Plate V

JEREMIAH MEYER, 1735-1789 (Born in Germany)

23. LADY WITH A HAT (unfinished); on ivory; oval, $3\frac{7}{16}$ x $2\frac{3}{4}$ ins.

Painted c. 1780.

Plate VIII

ISAAC OLIVER, 1566(?) - 1617

24. ANNE OF DENMARK(?), 1574-1619 (formerly called Queen Elizabeth); on card; oval, $1\frac{15}{16}$ x $1\frac{9}{16}$ ins.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950.

The identification of the lady in the miniature as Anne of Denmark is based on her resemblance to the profile portrait of Anne in the collection of His Majesty the King in Windsor Castle (See Carl Winter, *Elizabethan Miniatures*, Penguin Books, 1949, repr. Pl. XIV). The only known miniature of Queen Elizabeth by Isaac Oliver is the unfinished one in the Victoria and Albert Museum.

Frontispiece

25. UNKNOWN LADY; on vellum; oval, $2\frac{1}{8}$ x $1\frac{5}{8}$ ins.

Painted c. 1615.

Frontispiece

ATTRIBUTED TO ISAAC OLIVER

26. UNKNOWN MAN; on card; oval, $1\frac{1}{16}$ x $1\frac{3}{8}$ ins.

Painted c. 1614.

Ex Coll.: J. Lumsden Propert(?).

Exh.: London, Burlington Fine Arts Club, "Exhibition of Portrait Miniatures," 1889 (*Cat.* Case XXXIV, No. 33 ?).

Lit.: J. L. Propert, *A History of Miniature Art*, 1887 (repr. opp. p. 60, called Sir Francis Drake by Isaac Oliver).

Mr. Wehle, in the introduction, says this portrait may well be by Peter Oliver.

Plate I

ANDREW PLIMER, 1763-1837

27. YOUNG MAN IN DARK COAT; on ivory; oval, $3\frac{1}{16}$ x $2\frac{1}{2}$ ins.

Painted c. 1790.

The subject has been called a member of the Baring family. Plate XXI

28. LADY IN WHITE DRESS; on ivory; oval, 3 x $2\frac{3}{8}$ ins.

Painted c. 1795.

Plate XXI

29. MRS. ANNA WALMESLEY; on ivory; oval, $2\frac{5}{8}$ x $2\frac{1}{8}$ ins.

Painted in 1795.

Ex Coll.: The Walmesley Family.

Engraved on the back of the frame is the inscription: ANNA WALMESLEY
1795.

Plate XX

30. COUNTESS OF ORFORD; on ivory; oval, $3\frac{1}{16}$ x $2\frac{1}{2}$ ins.

Plate XXII

NATHANIEL PLIMER, 1757(?) - 1822(?)

31. LADY IN WHITE DRESS; on ivory; oval, $2\frac{3}{4}$ x $2\frac{1}{8}$ ins.

Painted c. 1790.

Plate XXIII

32. MAN IN PALE GREEN COAT; on ivory; oval, $2\frac{5}{8}$ x $2\frac{1}{16}$ ins.

Painted c. 1790.

Plate XX

JOHN SMART, 1741(?)–1811

The specific information about the miniatures by Smart has been graciously furnished by Arthur Jaffé.

33. YOUNG MAN IN BLUE; on ivory; oval, $1\frac{7}{16} \times 1\frac{3}{16}$ ins.

Signed and dated left center: IS|1778.

Ex Coll.: Friedrich Neuberg, Litomerice, Bohemia.

Plate VIII

34. UNKNOWN MAN; on ivory; oval, $1\frac{5}{16} \times 1\frac{7}{16}$ ins.

Signed and dated lower left: IS|1786|I [India].

Plate IX

35. MAN IN BROWN COAT; on ivory; oval, $2\frac{7}{16} \times 1\frac{13}{16}$ ins.

Signed and dated at left below center: IS|1789|I [India].

Ex Coll.: Robert Wortmann, Vienna.

Exh.: Vienna, Albertina, "International Exhibition of Miniatures," 1924
(Cat. No. 833).

Plate X

36. AN OFFICER; on ivory; oval, $2\frac{1}{2} \times 2\frac{1}{16}$ ins.

Painted c. 1794.

Smart went to India in 1785, remaining there until 1795, and during his stay painted many miniatures. The uniform in the Greene miniature is probably that of a Madras artillery officer of the honorable East India Company. An identical miniature, which, according to Jaffé, was formerly in the Warneck Collection, is signed IS|1794|I, the letter I indicating it was painted in India.

Plate X

37. LIEUTENANT GENERAL DANIEL BURR; on ivory; oval, $3\frac{1}{4} \times 2\frac{5}{8}$ ins.

Signed and dated at right below center: IS|1799.

Ex Coll.: Benjamin Nathan, London.

Exh.: London, Royal Academy, 1799 (Cat. No. 784).

Engraved on the back of the frame is the inscription: LIEUT GENERAL DANIEL BURR, DIED 19TH FEBY 1828 AET 78. SMART, ARTIST. This miniature was probably painted when General Burr was Colonel of the 10th Madras Native Infantry.

Plate IX

For many of his miniatures on ivory Smart made drawings of the sitters in pencil and watercolor on cards. The following are ten of these drawings and are from the Smirke Collection, which was quite possibly given by Sarah Smart (a natural daughter of John Smart, born about 1780) to her friend Mary Smirke (a daughter of Robert Smirke), who died intestate in 1853. Nos. 38-46 come from that portion which belonged to

Mrs. Lange, a daughter of Sydney Smirke, Mary Smirke's brother. No. 47 comes from another portion that went to Mrs. Lange's sister, Mrs. Jemmett.

Nos. 40, 42, 47 are drawn on cards; the others are on cards fastened to pasteboard. On the backs of the latter group the following names appear: Sir John Lester; Mr. Fitzherbert; Mr. Jones; Duchess of Bourbon; La Belle Gabrielle; Eleanor of Spain. However, they are not in Smart's writing and until the pasteboard is removed from the cards it will not be known whether Smart has written anything thereon. It is believed that someone at a later time wrote these names on the pasteboard.

38. SIR JOHN LESTER; oval, $2 \times 1\frac{3}{4}$ ins.

Drawn c. 1770.

Probably John Lester of Poole, Dorset, who was knighted in 1802.

Plate XII

39. UNKNOWN MAN (formerly called Mr. Fitzherbert); oval, $2\frac{1}{4} \times 1\frac{13}{16}$ ins.

Drawn c. 1774.

This corresponds to a miniature on ivory of an unnamed man, dated 1774, formerly in the Ashcroft Collection and at one time on loan to the Victoria and Albert Museum.

Plate XV

40. CHARLOTTE, COUNTESS OF ABINGDON; oval, $2\frac{1}{4} \times 1\frac{7}{8}$ ins.

Inscribed on back at top: [L]ADY ABINGTO[N] 1778. The first and last letters were cut off when oval was cut. The inscription and date are in Smart's writing.

There is a miniature on ivory, dated 1777, of this Countess, who was the daughter of Admiral Sir Peter Warren, K.B., M.P. She married Willoughby, 4th Earl of Abingdon, in 1768.

Plate XIII

41. MR. JONES; oval, $2\frac{7}{16} \times 1\frac{15}{16}$ ins.

This may not be the subject's real name; at any rate it is not Mr. Jones, "The Landskip Painter," whose diary, describing the funeral of Smart's first wife at Rome in 1778, is to be published by the Walpole Society.

Plate XIV

42. YOUNG GIRL (formerly called Duchess Christina); oval, $2\frac{5}{8} \times 2\frac{3}{8}$ ins.

Plate XIV

43. UNKNOWN LADY (formerly called Henrietta Maria); oval, $2\frac{1}{2} \times 2$ ins.

Plate XII

44. UNKNOWN LADY (formerly called Duchess of Bourbon); oval, $2\frac{3}{8} \times 1\frac{11}{16}$ ins.

Plate XI

45. UNKNOWN LADY (formerly called La Belle Gabrielle); oval, $2\frac{3}{8} \times 1\frac{11}{16}$ ins.

Plate XI

46. UNKNOWN LADY (formerly called Eleanor of Spain); oval, $2\frac{1}{8} \times 1\frac{11}{16}$ ins.
Plate XIII

47. MRS. BAILEY; oval, $2\frac{1}{4} \times 1\frac{7}{8}$ ins.

Drawn c. 1776.

Inscribed on back at top in Smart's writing: MRS. BAILEY. This is a sketch for a miniature on ivory, dated 1776, formerly in the Ashcroft Collection, which was exhibited at "L'Exposition de la miniature," Brussels, 1912 (*Cat.* No. 202), and subsequently at the Victoria and Albert Museum. Probably Mrs. Nathaniel Bailey, née Lamac, of Clapham, who married the M. P. for Abingdon on March 18, 1773.
Plate XV

WILLIAM WOOD, 1768(?)–1809

48. SANFORD PEACOCK; on ivory; oval, $3\frac{1}{8} \times 2\frac{5}{8}$ ins.

Painted in 1801.

Inscribed on paper backing: at lower left, W. WOOD; in center in different handwriting, BY WILL WOOD OF CORK S W^T LOND.

Wood kept ledgers in which he not only listed his sitters, giving all details as to color and when the miniatures were painted, but in some instances, he even made tracings of the miniatures; this is the case with the "Sanford Peacock." The Victoria and Albert Museum, which now owns the ledgers, has furnished a photostat of the page showing both the tracing for the miniature in Cleveland and the record that it was begun March 25, 1801, finished April 11, and delivered July 29.
Plate XXII

CHRISTIAN FRIEDRICH ZINCKE, 1684(?)–1767 (Born in Germany)

49. JOHN CHURCHILL, DUKE OF MARLBOROUGH, K. G. (1650–1722); enamel; oval, $2\frac{5}{16} \times 1\frac{7}{8}$ ins.

Signed and dated on back: CF [in monogram] ZINCKE FECIT | 1715.

Plate IV

50. MAN IN BLUE COAT; enamel; oval, $1\frac{3}{4} \times 1\frac{7}{16}$ ins.

Painted c. 1730–35.

Plate IV

ENGLISH SCHOOL, after a painting by John Hoppner

51. ARTHUR WELLESLEY, DUKE OF WELLINGTON, K. G. (1769–1852); on ivory; rectangular, $7\frac{1}{8} \times 5\frac{1}{2}$ ins.

The painting was done in 1806 and acquired by public subscription for Government House, Madras, in 1808. The miniature is only a partial representation of the painting by Hoppner, which shows the full figure standing in a landscape, with his horse held by an Indian servant.

Plate XXIV

FLEMISH

FLEMISH SCHOOL, XVI CENTURY

52. PHILIPPE DE CROY, DUKE OF AERSCHOT (1526-1595); on vellum; rectangular, $6\frac{1}{8} \times 4\frac{3}{4}$ ins.

Painted c. 1575.

Inscription in gold on background at top: LE DUC DARSECOT; inscription on back of vellum at bottom: LE DUC DARSCHOT.

Ex Coll.: Spitzer, Paris.

In style this miniature is reminiscent of the portraits of Antonio Moro.

Plate XXV

FRENCH

JEAN-BAPTISTE-JACQUES AUGUSTIN, 1759-1832

53. LOUIS XVIII; enamel; oval, $1\frac{7}{8} \times 1\frac{1}{2}$ ins.

Signed and dated left center: LE CHER | AUGUSTIN | 1822. Plate XXXI

54. LOUIS XVIII; on ivory; oval, $1\frac{9}{16} \times 1\frac{5}{16}$ ins.

Signed left center: AUGUSTIN. Painted c. 1822. Plate XXXI

55. STUDY FOR SELF PORTRAIT; on ivory; oval, $2\frac{1}{8} \times 1\frac{3}{4}$ ins.

Ex Colls.: Augustin Family; Monsieur de Coigny; J. Pierpont Morgan.

Lit.: G. C. Williamson, Litt. D., *Catalogue of the Collection of Miniatures of J. Pierpont Morgan*, 1908, Vol. IV, No. 690 (repr. Pl. CCXLIX).

Inscribed on card backing the miniature is: PORTRAIT DE M^{SR} AUGUSTIN PAR LUI. Dr. Williamson states that this is in the writing of Monsieur de Coigny, from whom Mr. Morgan purchased this miniature along with other works and possessions of Augustin. M^{sr}. de Coigny had received them in direct inheritance from Madame Augustin.

Plate XXX

MARIE-GABRIELLE CAPET, 1761-1818

56. UNKNOWN MAN; on ivory; circular, diam. $2\frac{5}{8}$ ins.

Signed lower right on boat: CAPET. Painted in 1796.

Ex Colls.: A. Forgeron, Paris; Warneck, Paris.

Exh.: Vienna, Albertina, "International Exhibition of Miniatures," 1924 (*Cat.* No. 129, repr. Pl. VII).

Lit.: Le Comte Arnauld Doria, *Gabrielle Capet*, 1934, No. 51 (repr. Pl. XXI, Fig. 34).

At one time this miniature was mounted on a box of gold and mother-of-pearl.

Plate XXXIII

CHARLES CHATILLON, act. 1795-1808

57. UNKNOWN MAN; on vellum; circular, diam. $2\frac{7}{8}$ ins.

Signed and dated at left below center: CHATILLON | AN 4 [1796].

Plate XXXVIII

LOUIS DU GUERNIER, 1614-1659

58. LADY ELIZABETH CAPEL; on vellum; oval, $3\frac{1}{8} \times 2\frac{1}{16}$ ins.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950.

The subject wears widow's weeds, and so the miniature must have been painted sometime after 1649. It was in this year that her husband Arthur, first Baron Capel, was beheaded as a Royalist, and that she probably went to France, where she remained until at least 1660. Plate XXVII

FRANÇOIS DUMONT, 1751-1831

59. MARIE-JOSÈPHE DE SAXE; on ivory; circular, diam. $2\frac{5}{8}$ ins.

Ex Coll.: Sir William Drake.

Exh.: London, Burlington Fine Arts Club, "Exhibition of Portrait Miniatures," 1889 (*Cat.* Case XXX, No. 51, attributed to Jean Dumont).

Marie-Josèphe was the wife of Louis, dauphin, son of Louis XV.

Plate XXVIII

60. LADY PLAYING THE HARPSICHORD; on ivory; circular, diam. $2\frac{7}{8}$ ins.

Signed right center: DUMONT FE. Painted c. 1790.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950.

Plate XXVIII

61. COUNT OF SAINT PAUL; on ivory; circular, diam. $2\frac{1}{16}$ ins.

Signed and dated along left edge: DUMONT F. L'AN 3 [1795].

Ex Coll.: Warneck, Paris.

Lit.: Léo Schidlof, *Die Bildnisminiatur in Frankreich*, 1911 (repr. Pl. XI).

Plate XXIX

62. MADAME ANNE VALLAYER-COSTER; on ivory; circular, diam. $2\frac{7}{8}$ ins.

Signed and dated above her right shoulder: DUMONT | F. 1804.

Madame Anne Coster (née Vallayer), 1744-1818, was a well-known French painter who excelled in flower painting as well as portraiture. It is believed that the still life seen in the background to her right is one of her paintings.

Plate XXXVII

JEAN-HONORÉ FRAGONARD, 1732-1806

63. LITTLE GIRL; on ivory; oval, $2\frac{9}{16}$ x 2 ins.

Ex Coll.: Rouillard, Paris.

Exh.: New York, The Metropolitan Museum of Art, "Four Centuries of Miniature Painting," 1950. Plate XXVII

JEAN-URBAIN GUÉRIN, 1760-1836

64. YOUNG MAN; on ivory; oval, 3 x $2\frac{5}{16}$ ins.

Signed lower right: J. GUERIN F. Painted c. 1790.

Ex Colls.: Frau Berta Pollak, Vienna; Viktor Emanuel Pollak, Vienna.

Exh.: Vienna, Albertina, "International Exhibition of Miniatures," 1924 (Cat. No. 423). Plate XXXII

65. MAN IN BLUE COAT; on vellum; oval, $7\frac{5}{8}$ x $6\frac{1}{2}$ ins.

Painted c. 1812.

Plate XXXIV

PIERRE-ADOLPHE HALL, 1739(?) - 1793 (Born in Sweden)

66. YOUNG LADY; on card; oval, $2\frac{1}{8}$ x $1\frac{3}{4}$ ins.

Signed left center: HALL. Painted c. 1785.

Ex Coll.: Edith Kingdon Gould.

Mr. Schidlöf suggests that this miniature might be a portrait of Madame Vigée Le Brun. At one time it was mounted on a gold and enameled tortoise-shell box. Plate XL

JEAN-BAPTISTE ISABEY, 1767-1855

67. MAN IN DARK BLUE COAT; on ivory; circular, diam. $2\frac{3}{8}$ ins.

Signed lower right: ISABEY.

Plate XXXIII

68. GÉNÉRAL HENRI GRATIEN BERTRAND (1773-1844); on ivory; oval, $1\frac{9}{16}$ x $1\frac{3}{16}$ ins.

Signed lower right: ISABEY. Painted in 1808.

Ex Coll.: Maréchal Ney, Prince de la Moskowa.

Exh.: Brussels, "L'Exposition de la miniature," 1912, No. 869 (*Recueil des oeuvres*, G. Van Oest & Cie, 1913, No. 179, repr. Pl. XXXVIII, called in error Maréchal Ney).

Lit.: Mme. de Basily-Callimaki, *J.-B. Isabey*, 1909 (repr. p. 144).

Engraved inside the frame is the inscription: HENRI 17 SEPTEMBRE 1808. Plate XXXIII

69. LADY IN WHITE DRESS; on vellum; oval, $4\frac{7}{8}$ x $3\frac{5}{8}$ ins.

Signed and dated at right below center: ISABEY 1813.

Plate XXXVI

70. MAN IN BLUE COAT; on vellum; oval, $5\frac{3}{8}$ x 4 ins.

Signed and dated at right below center: ISABEY | À VIENNE | 1814.

Plate XXXV

71. DUCHESS OF RAGUSA; on vellum; oval, 5 x $3\frac{1}{2}$ ins.

Signed and dated left center: I. ISABEY | 1818.

Ex Coll.: Family of the Duchess of Ragusa.

The Duchess was the wife of Maréchal Marmont (1774-1852). Frontispiece

JEAN-ANTOINE LAURENT, 1763-1832

72. YOUNG LADY ON A SOFA; on ivory; circular, diam. $3\frac{1}{8}$ ins.

Signed right center on curtain: L. Painted c. 1804.

Ex Colls.: Comte Allard du Chollet, Paris; Maréchal Ney, Prince de la Moskowa.

Exh.: Paris, La Bibliothèque Nationale, "Exposition d'oeuvres d'art du XVIII siècle," 1906, No. 322 (repr. opp. p. 52); Brussels, "L'Exposition de la miniature," 1912 (*Cat.* No. 917).

Lit.: Max von Boehn, *Miniatures and Silhouettes*, English ed., 1928, p. 83 (repr. in color Pl. XIV); German ed., 1917, p. 92 (repr. in color Pl. XIV). Max von Boehn calls this miniature "Unknown Lady" and states that she is the wife of one of General Rapp's adjutants. Plate XXXII

LOUIS-LIÉ PÉRIN (P.-SALBREUX), 1753-1817

73. NOËL-FRANÇOIS-CHARLES CAILLE DES FONTAINES; on ivory; circular, diam. $2\frac{5}{8}$ ins.

Painted c. 1790.

Plate XXX

JEAN PETITOT, 1607-1691 (Born in Switzerland of French parents)

74. LOUIS XIV; enamel; oval, $1\frac{3}{16}$ x 1 ins.

Plate XXVI

75. DUCHESS OF CHATILLON; enamel; circular, diam. $\frac{7}{8}$ in.

Ex Coll.: C. H. T. Hawkins.

Plate XXVI

ANDRÉ PUJOS, 1738-1788

76. LADY IN BLUE; on ivory; circular, diam. $2\frac{9}{16}$ ins.

Signed and dated on paneling at left: PUJOS | PINXIT | ANNO | 1783.

Ex Coll.: Warneck, Paris; Rudolf Bittmann, Vienna.

Exh.: Vienna, Albertina, "International Exhibition of Miniatures," 1924 (*Cat.* No. 692, repr. Pl. VI).

Lit.: Jean de Bourgoing, *Die französische Bildnis-miniatur*, 1928, p. 17, repr. Pl. 45. Plate XXIX

DANIEL SAINT, 1778-1847

77. THE EMPRESS JOSEPHINE; on ivory; oval, $1\frac{1}{2} \times 1\frac{1}{8}$ ins.

Signed right center: SAINT. Painted c. 1805-06.

Engraved on back of frame is the inscription: S. M. L'IMPÉRATRICE
JOSÉPHINE PAR SAINT DON DE LA REINE HORTENSE À MONSIEUR LAITY.

Plate XXXVIII

FRENCH SCHOOL, c. 1700

78. MAN IN RED ROBE; oil on copper; oval, $3\frac{1}{8} \times 2\frac{1}{2}$ ins. Plate XXVI

GERMAN

FRIEDRICH HEINRICH FÜGER, 1751-1818

79. COUNT TSCHERNITSCHOFF, RUSSIAN AMBASSADOR AT VIENNA; on ivory;
circular, diam. 4 ins.

Painted c. 1785.

Ex Coll.: Family of Count Tschernitscheff.

Plate XL

80. MAN WITH WHITE RUFF; on ivory; circular, diam. $3\frac{3}{16}$ ins.

Painted c. 1790.

The sitter wears a costume probably used in a dramatic production, the *Fiesco*. Mr. Schidlof says this miniature may represent a member of the family of Count Eszterházy. In the *Jahrbuch der königlichen preussischen Kunstsammlungen*, Band XXVI (1905), p. 24, is reproduced a portrait by Füger of Count Johann Eszterházy in a similar costume. Plate XXXVI

81. COUNTESS THUN; on ivory; oval, $6\frac{7}{8} \times 5$ ins.

Ex Coll.: Hermitage, Leningrad (this miniature is said to have belonged
at one time to Tsar Nicholas of Russia).

Plate XXXIX

SCHOOL OF FÜGER

82. UNKNOWN MAN; on vellum; oval, $2\frac{1}{16} \times 2\frac{1}{2}$ ins.

Ex Coll.: Metaxa, Vienna.

Plate XLI

ANTON GRAFF, 1736-1813

83. MAN IN DARK COAT; on ivory; circular, diam. $2\frac{3}{4}$ ins.

Signed lower right: GRAFF.

Plate XLI

ITALIAN

ROSALBA GIOVANNA CARRIERA, 1675-1757

84. LADY AT HER DRESSING TABLE; on ivory; oblong oval, $3\frac{3}{8} \times 4\frac{1}{8}$ ins.

Painted c. 1730.

Ex Coll.: Viktor Emanuel Pollak, Vienna.

Exh.: Vienna, Albertina, "International Exhibition of Miniatures," 1924

(Cat. No. 133).

Plate XXXVII

AMERICAN

ANSON DICKINSON, 1779-1852

85. MAN WITH A HARELIP; on ivory; rectangular, $3\frac{7}{16} \times 2\frac{9}{16}$ ins.

Painted c. 1818.

This miniature was formerly attributed to Joseph Wood. Plate XLIV

JOHN WESLEY JARVIS, 1780-1839 (Born in England)

86. MRS. GREENE; on ivory; oval, $2\frac{3}{4} \times 2\frac{1}{4}$ ins.

Painted c. 1810.

Plate XLIII

87. MR. GREENE; on ivory; oval, $2\frac{11}{16} \times 2\frac{1}{4}$ ins.

Painted c. 1810.

Plate XLII

EDWARD GREENE MALBONE, 1777-1807

88. JAMES ALEXANDER ROSS CUTHBERT (1767-1849); on ivory; oval, $2\frac{7}{8} \times 2\frac{5}{16}$ ins.

Signed and dated right center: MALBONE 1799.

Ex Colls.: Mrs. Albert Edward Ross Cuthbert; Miss Margaret Cuthbert,
New York.

Plate XLII

JAMES PEALE, 1749-1831

89. MRS. SUSAN COREN TOWERS; on ivory; oval, $2\frac{3}{4} \times 2\frac{1}{4}$ ins.

Signed and dated at left below center: I P | 1796.

Ex Colls.: Alexander T. Britton, Washington, D. C.; Princess Catherine
Hohenlohe, née Britton.

Mrs. Towers was the wife of John Towers and the daughter of Isaac and
Ruth Jones Coren.

Plate XLIII

NATHANIEL ROGERS, 1788-1844

90. MAN IN BLACK COAT; on ivory; oval, $2\frac{7}{8} \times 2\frac{3}{8}$ ins.

Painted c. 1820.

Ex Coll.: Miss A. L. Tripp, Providence.

This miniature was formerly attributed to Edward Greene Malbone.

Plate XLIV

ILLUSTRATIONS

Unless otherwise noted the

Unless otherwise noted the illustrations are actual size.



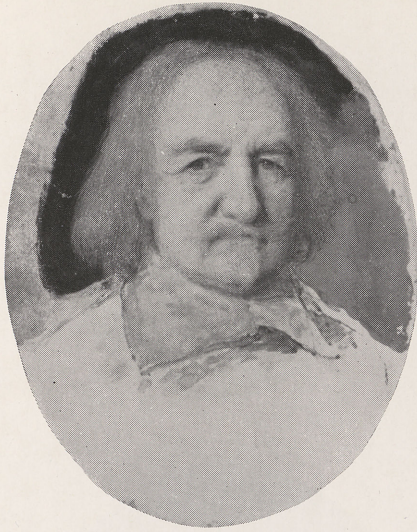
26. ATTRIBUTED TO OLIVER: UNKNOWN MAN

21. HOSKINS: FREDERICK V, KING OF BOHEMIA



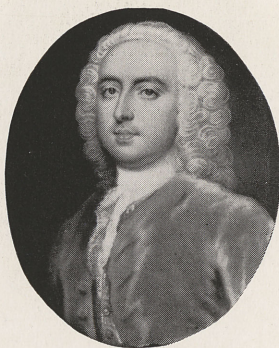
17. MANNER OF HILLIARD: UNKNOWN MAN

14. HILLIARD: UNKNOWN LADY



4. COOPER: THOMAS HOBBS

3. COOPER: A MEMBER OF THE FAUCONBERG FAMILY



50. ZINCKE: MAN IN BLUE COAT

49. ZINCKE: JOHN CHURCHILL, DUKE OF MARLBOROUGH, K.G.



22. LENS: UNKNOWN MAN

10. CROSS(E): LADY IN BLUE

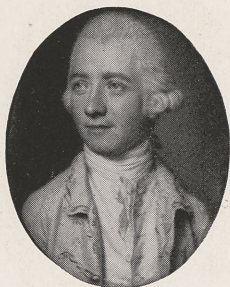


2. COOPER: LADY IN BLUE DRESS

8. COSWAY: MRS. CLEMENS AND HER SON

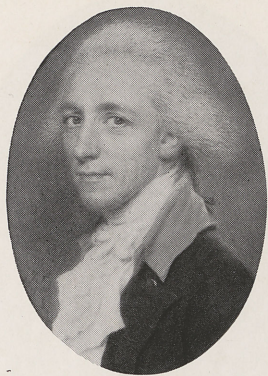


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33. SMART: YOUNG MAN IN BLUE

23. MEYER: LADY WITH A HAT



34. SMART: UNKNOWN MAN

37. SMART: LIEUTENANT GENERAL DANIEL BURR



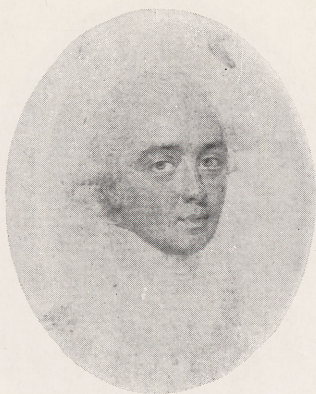
36. SMART: AN OFFICER

35. SMART: MAN IN BROWN COAT



45. SMART: UNKNOWN LADY

44. SMART: UNKNOWN LADY



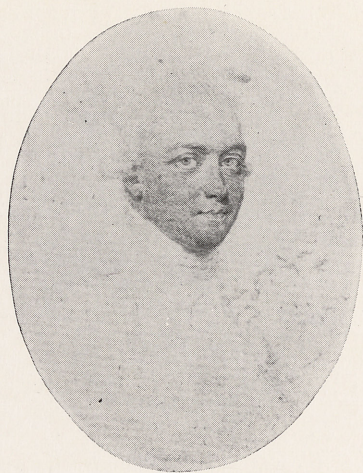
38. SMART: SIR JOHN LESTER

43. SMART: UNKNOWN LADY



46. SMART: UNKNOWN LADY

40. SMART: CHARLOTTE, COUNTESS OF ABINGDON



41. SMART: MR. JONES

42. SMART: YOUNG GIRL



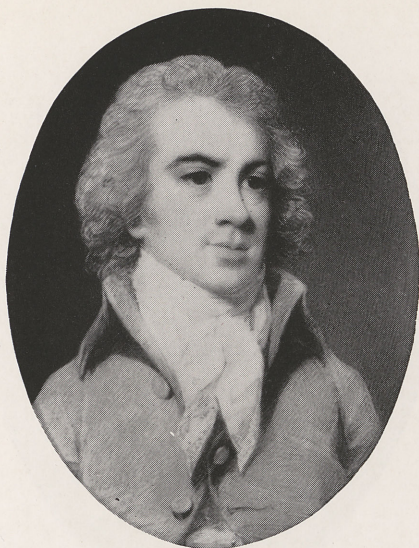
47. SMART: MRS. BAILEY

39. SMART: UNKNOWN MAN



6. COSWAY: MAN IN LIGHT BLUE COAT

7. COSWAY: FANNY SWINBURNE



II. ENGLEHEART: MAN IN LIGHT GRAY COAT

9. COSWAY: ANNE, COUNTESS OF MOUNTNORRIS



12. ENGLEHEART: MAN IN BLUE COAT AND YELLOW WAISTCOAT

13. ENGLEHEART: MAN IN BLUE COAT



18. HONE: LADY IN WHITE DRESS AND GRAY WRAP

19. HONE: MRS. CLOSE



29. A. PLIMER: MRS. ANNA WALMESLEY

32. N. PLIMER: MAN IN PALE GREEN COAT



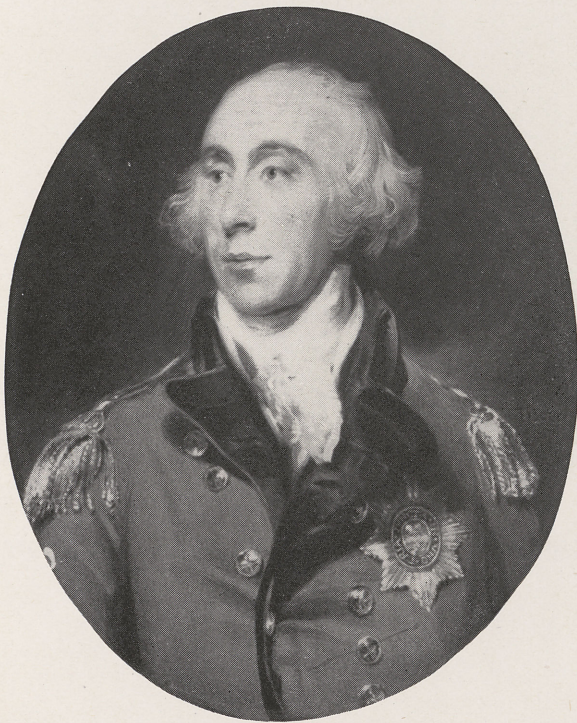
28. A. PLIMER; LADY IN WHITE DRESS

27. A. PLIMER; YOUNG MAN IN DARK COAT



30. A. PLIMER: COUNTESS OF ORFORD

48. WOOD: SANFORD PEACOCK



31. N. PLIMER: LADY IN WHITE DRESS

I. BONE: GENERAL SIR CHARLES GREY, K.B.



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51. ENGLISH SCHOOL: ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G.



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52. FLEMISH SCHOOL: PHILIPPE DE CROY, DUKE OF AERSCHOT



74. PETITOT: LOUIS XIV

75. PETITOT: DUCHESS OF CHATILLON

78. FRENCH SCHOOL: MAN IN RED ROBE



63. FRAGONARD: LITTLE GIRL

58. DU GUERNIER: LADY ELIZABETH CAPEL



59. DUMONT: MARIE JOSÈPHE DE SAXE

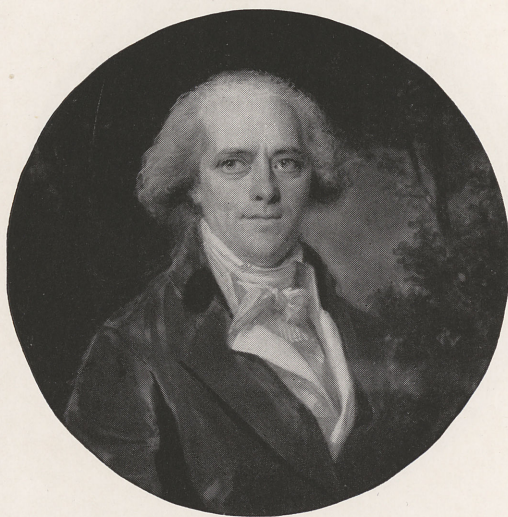
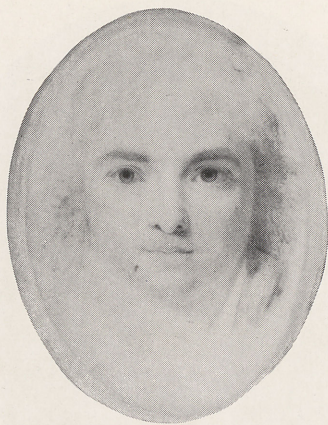


60. DUMONT: LADY PLAYING THE HARPSICHORD



61. DUMONT: COUNT OF SAINT PAUL

76. PUJOS: LADY IN BLUE



55. AUGUSTIN: STUDY FOR SELF PORTRAIT

73. PERIN: NOËL-FRANÇOIS-CHARLES CAILLE DES FONTAINES



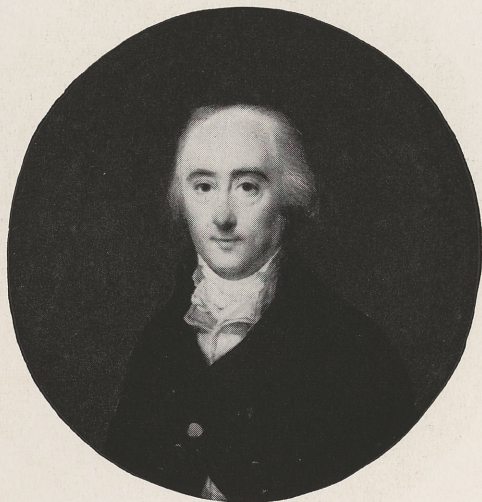
54. AUGUSTIN: LOUIS XVIII

53. AUGUSTIN: LOUIS XVIII



64. GUÉRIN: YOUNG MAN

72. LAURENT: YOUNG LADY ON A SOFA



68. ISABEY:
GÉNÉRAL HENRI
GRATIEN BERTRAND

56. CAPET: UNKNOWN MAN

67. ISABEY: MAN IN DARK BLUE COAT



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65. GUÉRIN: MAN IN BLUE COAT



70. ISABEY: MAN IN BLUE COAT



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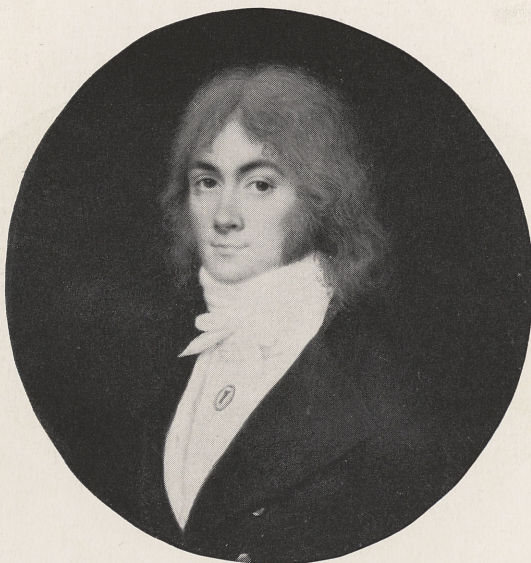
80. FÜGER: MAN WITH WHITE RUFF

69. ISABEY: LADY IN WHITE DRESS



62. DUMONT: MADAME VALLAYER-COSTER

84. CARRIERA: LADY AT HER DRESSING TABLE



77. SAINT: THE EMPRESS JOSEPHINE

57. CHATILLON: UNKNOWN MAN



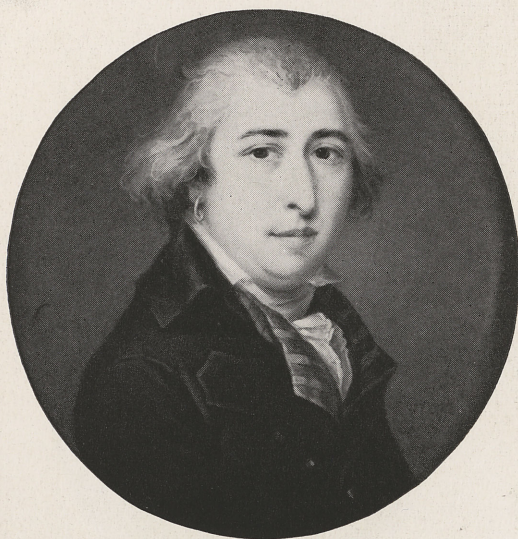
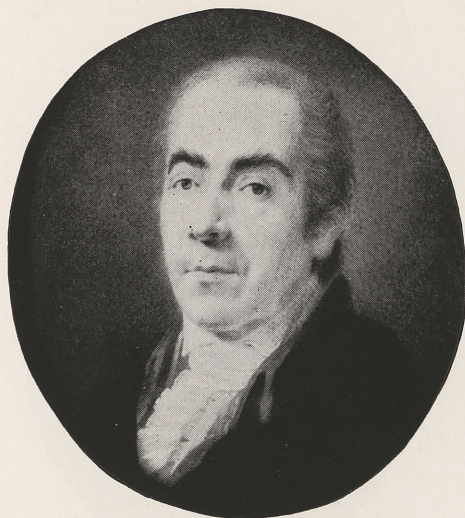
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81. FÜGER: COUNTESS THÜN



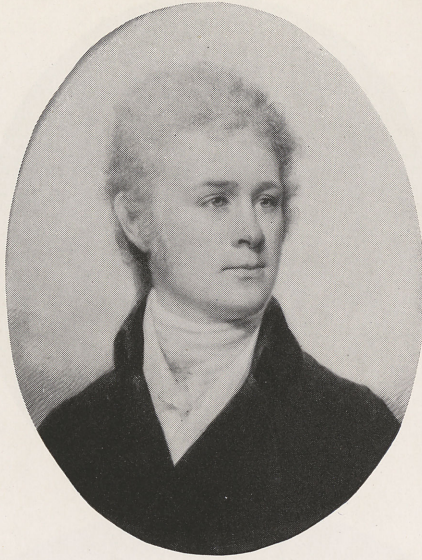
66. HALL: YOUNG LADY

79. FÜGER: COUNT TSCHERNITSCHOFF, RUSSIAN AMBASSADOR AT VIENNA



82. SCHOOL OF FÜGER: UNKNOWN MAN

83. GRAFF: MAN IN DARK COAT



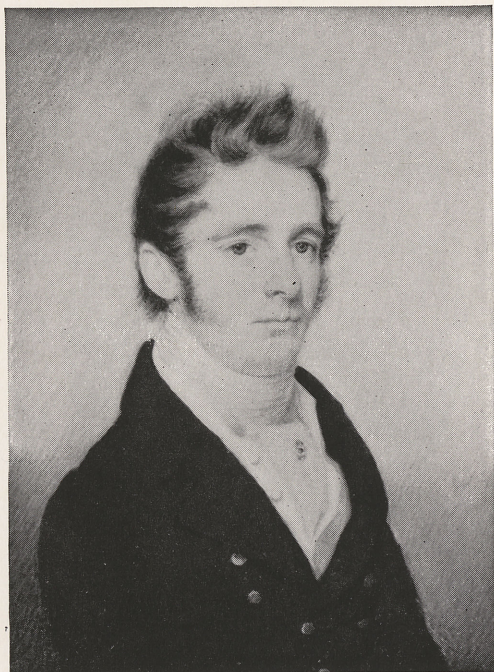
88. MALBONE: JAMES ALEXANDER ROSS CUTHBERT

87. JARVIS: MR. GREENE



86. JARVIS: MRS. GREENE

89. PEALE: MRS. SUSAN COREN TOWERS



90. ROGERS: MAN IN BLACK COAT

85. DICKINSON: MAN WITH HARELIP



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